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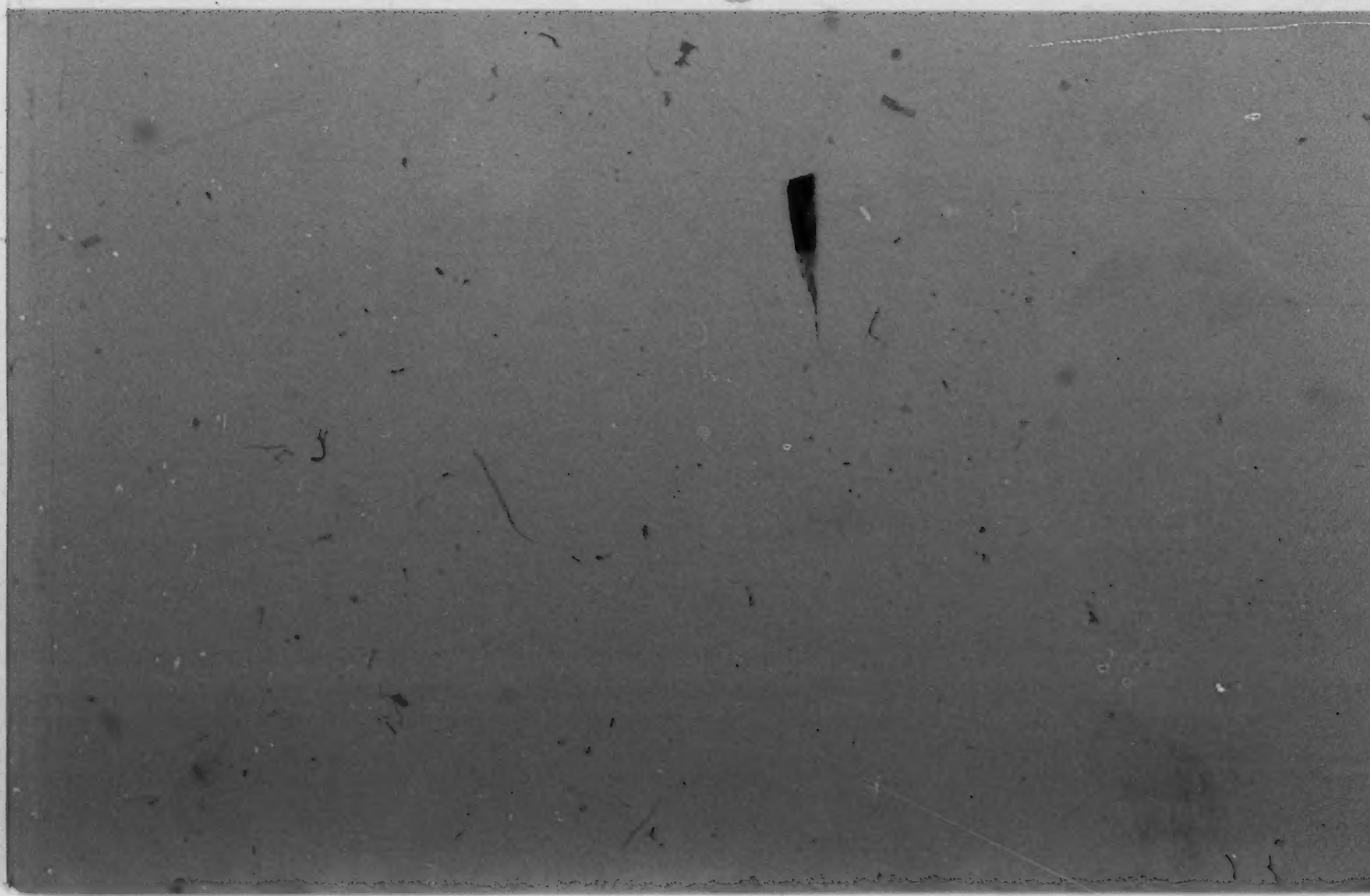
# COROT



# COROT

An exhibition of paintings, drawings and prints
arranged by the Arts Council of Great Britain
in association with
the Edinburgh Festival Society

Introduction, notes and catalogue by
Cecil Gould

The Arts Council 1965

Frontispiece. The lady of the pearl *c.* 1868–70, 27½ x 21⅝ *Musée du Louvre* [85]

# ACKNOWLEDGMENTS

The work of Corot has been the subject of several important exhibitions in recent years – notably those at the Art Institute of Chicago and the Kunsthalle, Berne, in 1960, the Louvre (figure subjects only) in 1962 and, on a small scale, Marlborough Fine Art, London, in 1963 – but the present occasion is the first on which his *oeuvre* has been fully represented in this country. The works have been selected for the Arts Council by Mr Cecil Gould of the National Gallery and he has been personally responsible for securing many of the loans. We are extremely grateful to him for the care and scholarship he has devoted to the task, which has involved considerable research and has resulted in the presence here of a number of works exhibited for the first time in this century at least. We also wish to thank him for his delightful introduction to the catalogue he has prepared for us.

The exhibition, which has been organized for this year's Edinburgh Festival, is presented under the gracious patronage of Monsieur André Malraux, Ministre d'Etat chargé des Affaires Culturelles, whose continual support we acknowledge with gratitude. Monsieur Geoffrey de Courcel, the French Ambassador in London, has given friendly encouragement throughout and we are also indebted to the Association Française d'Action Artistique and its Director, Monsieur Philippe Erlanger, for sponsoring the exhibition. We have received valuable assistance in connection with loans from museums in France from Monsieur Jean Chatelain, Directeur des Musées de France, from Monsieur Pierre Quoniam, Inspecteur Général des Musées de Province, and Monsieur Michel Laclotte, Inspecteur Principal des Musées de Province, and from Monsieur Max Querrien, Directeur de l'Architecture, and Monsieur Jacques Dupont, Inspecteur des Monuments Historiques. We are also grateful to Professor M. F. Guyard, Cultural Counsellor to the French Embassy in London, for his support and co-operation, and to Miss Renée Cameron.

The response from public and private lenders has been remarkably generous and we hope that they will accept our warmest thanks; their names appear on a later page of this catalogue. For many of them it has entailed a considerable sacrifice and we appreciate their kindness to the full. Loans have been received from eight countries besides the United Kingdom. Nearly forty works have been lent from public and private collections in France and we are particularly grateful to the Musée du Louvre, the Musée Municipal de Saint-Lô and the Commune of Rosny-sur-Seine for their co-operation. Over thirty works have been contributed from collections in this country and among them are three from the National Gallery, London, six from the Ashmolean Museum, Oxford, and five from

Glasgow Art Gallery and Museum. Some thirty works have crossed the Atlantic and we are especially indebted to the Metropolitan Museum of Art and the Robert Lehman Collection, New York, and to the museums of Boston, Chicago, Cleveland and St Louis as well as to other public and private collections in America. Among lenders in other countries to whom a special word of thanks is due are the National Galleries of Canada and Norway, the Galleria degli Uffizi, Florence, and the Musée d'art et d'histoire, Geneva.

Among those who have assisted the Arts Council in various ways are Madame Adhémar, Conservateur du Département des Peintures, Musée du Louvre, Mr Alex Comfort, Director of the National Gallery of Canada, Monsieur Alfred Daber, Professor Filippo Donini, Cultural Attaché to the Italian Embassy in London, Monsieur le Comte Doria, Membre de l'Institut de France, Mademoiselle Lise Duclaux, of the Cabinet des Dessins, Musée du Louvre, Mr Richard Janson, Director, University of Vermont, Mr Francis Mason, formerly Public Affairs Attaché at the United States Embassy in London, Mr John Maxon, Director of Fine Arts, The Art Institute of Chicago, and Mrs Vera Russell. The setting for the exhibition was designed by Mr Ralph Holland.

The Arts Council wishes to record its gratitude to the Trustees of the National Gallery and its Director, Sir Philip Hendy, for the hospitality of their galleries and for their co-operation in the practical arrangements.

GABRIEL WHITE
*Director of Art, The Arts Council*

Second edition, October 1965

# INTRODUCTION

Why is it, Diderot asked in his *Salon* of 1767, *à propos* Hubert Robert, that a good sketch is more pleasing than a good picture? During the course of a reasoned and lengthy answer to his own question he cited young animals and birds as further instances of the charm of liveliness.

This liking for the sketch rather than the finished painting is something which reappeared early in our own century, and which still finds many sympathizers. The preference for the rough to the smooth, the small to the large, and above all the spontaneous to the deliberate has been applied to every type of painting. But in landscape the distinction is more fundamental than in figure painting. The oil sketch for an altarpiece or a mural decoration could be painted in the same studio as the finished product. But in landscape only the picture itself was executed there. The sketches were done out of doors – first, in the time of Poussin and Claude, in the form of drawings; later, with the development of oil paint in tubes, in oils.* This led to a basic division in the life of the landscape painter. In the summer he sketched out of doors. In winter he elaborated his sketches into finished compositions in the studio. In Corot's case this routine was constant throughout his long life, though towards the end of it he tended to finish his open air sketches in the studio. Though the distinction between his '*études*' and his '*compositions*' (his own words) is therefore rather less clear in his old age than it had been earlier it remains fundamental, and it was within his lifetime that the *étude* became accepted as a valid alternative to the *composition*. In future it was a work of art in its own right and not merely a working expedient.

Since Corot's death taste has continued to oscillate between his winter and his summer paintings and between his early and later work. At the end of the nineteenth century his fame rested largely on the *compositions* of his old age – the *Arbre penché*, the *Coup de vent* or the *Souvenir de Mortefontaine* – where artificially-rustic figures disport themselves among grey-green cotton-wool. These pictures now appear a characteristic product of Second Empire Rococo. The *Souvenir de Mortefontaine*, indeed, bears an astonishing similarity to Fragonard's *Chiffre d'amour* (Wallace Collection). Corot's were not the only *compositions* which have dated far more than the *études*. Constable's *Cornfield*, for instance, or his *Cenotaph*, now look typically Early Victorian.

Early in the present century taste swung back emphatically to Corot's *études*, accompanied by a corresponding denigration of his Salon pieces, and this view

* According to G. B. Passeri, his contemporary, it seems that Salvator Rosa had already contrived to paint landscapes in oil in the open air. But this was exceptional at the time.

was to colour criticism until quite recently. An extreme instance is provided by an observation of the late Lionello Venturi, writing of the *Homer and the shepherds* (no. 49 in the present exhibition) in the catalogue of the Corot exhibition held at Philadelphia in 1946. Of the touchingly observed group of the three little shepherds and the dog licking the hand of one, he wrote, 'the shepherds are truly superficial and empty academic studies'. Even Germain Bazin, one of the most conspicuous denigrators of Corot's Salon pictures, has championed the superlative merits of this one. And as recently as 1949 Sir Kenneth Clark was able to write, *à propos* the Ottawa *Narni* (no. 17 of the present exhibition), that it was 'tamer than the tamest imitation of Claude'.

During the past decade taste in Old Masters in general has shown a tendency to revalue the *machine* after the long supremacy of the sketch, and to show that enjoyment of the latter is not incompatible with appreciation of the former. It is hoped that the present exhibition may extend the process to Corot. Something of the kind does indeed seem overdue, the criticisms already quoted of the *Homer* and the *Narni* in particular seeming to ignore the possibility of regarding these works in the light of poems. Yet if any painting answers to Wordsworth's over-quoted definition of poetry – emotion recollected in tranquillity – it is surely precisely these. In any case a true estimate of Corot can only be obtained by considering him in his historical setting, and in this context it is his Salon pieces which provide the key.

Though nearer in age to Delacroix, the Romantic, than to Ingres, the Classicist, Corot's place is unmistakably in the classicists' camp. Not that he was directly involved in the dispute. His way of life was too independent and his temperament too unacademic to be a party to anything of the kind. Nevertheless it could be claimed that in the history of art Corot and Ingres were, if not nephew and uncle, at least first cousins once removed. The figure of J. L. David was behind both, in Ingres' case directly, in Corot's through the intermediary figures of Valenciennes, Bertin and Michallon. These three – the two latter were successively Corot's masters – developed in the opening years of the nineteenth century a type of landscape painting which was Corot's own point of departure. With them the distinction between the *étude* and the *composition* was already acknowledged – the *études* of Valenciennes, in particular, have much of the freshness of Corot's own. The *compositions* of these painters looked back to French classical landscape of the seventeenth century. As in the pictures of Claude and the Poussins, a number of vaguely classical figures were shown on a small scale in a carefully composed and ordered landscape usually including some vestiges of antiquity in the form of ruins, temples or statuary. The extent of the influence exerted by this type of painting on Corot is shown by the fact that his *Diana and Actaeon* (no. 34 of the present exhibition) was painted eight years after his return from his first visit to Italy and two years after his second, but is yet clearly in line with comparable works of Michallon and Bertin whose pupil he had been before he ever went there. Whatever the taste of today may think of such pictures it was from them that some of the most famous of Corot's later Salon pictures developed – the *Danse des nymphes* and many others of the kind, including the large Glasgow *Pastorale* of the present exhibition. And in the process three masterpieces were produced – the *Hagar* (1835), the *Homer and the shepherds* (1845) and the *Toilette* (1859). Owing to exceptional generosity on the part of the owners the first two are included in the present exhibition. The last has not been exhibited since 1936.

Whereas Valenciennes, Michallon or Bertin may seem to us, in their finished compositions, to be imitating no more than the externals of Claude or Poussin, Corot, as a much greater artist, comes closer to the essentials, particularly of Nicolas Poussin. Sometimes the delight taken by Corot in the effects of the Italian sun seems to bring him near to Claude, but *magical* light, which appealed strongly to Claude, is rare in Corot whose response to the *lucidity* of the Italian sun allies him not only with Poussin but with Italians of a much earlier age such as Fra Angelico or Giovanni Bellini. Corot's truly classical feeling for spacing and interval, again, is another natural link with Poussin, while in his instinctive method of introducing a degree of order into Nature by minimizing surface detail he appears at one with a compatriot of a later generation, Cézanne, whom in the dedication to his calling he also resembles. Similarly, Corot simplified his tone by mixing white with all his colours, and by these means he achieved results which constitute a recognizable 'style' even in his most direct studies from nature. It was Corot's affinities with the main stream of French classicism which set him aside from the other so-called Barbizon painters. The chief springs of their art – the seventeenth-century Dutch and the nineteenth-century English – were hardly more than marginal influences on him.

There is another quality besides love of order which unites Corot with Poussin and Cézanne. It is the entire absence common to all three of slickness and manual virtuosity. A certain natural clumsiness of hand, most apparent in Cézanne, is latent in most of Corot, and though it is less obvious in Poussin we have only to compare him with any of his Italian contemporaries to see how halting was both his draughtsmanship and his brushwork. This kind of relative clumsiness connects

with Bernard Berenson's theory of 'the ineloquent in art' and is one of the elements of Corot's *naïveté* – a term first applied to him by Baudelaire (in his *Salon* of 1845). But something of the kind informs the whole of his outlook and the whole of his career. He was the opposite of precocious. After an unsuccessful start as a draper's assistant he was as much as 26 when he began his training as a painter and nearly 30 when he embarked on his student's journey to Italy. It is hardly surprising that his first master, Michallon, was of his own age or that there are no juvenilia, in the strict sense, among his works. In his art, too, a strong vein of emotional immaturity is evident. His erotic excursions are those of a schoolboy. His nymphs are discovered undressing in a glade, but only glimpsed and only from a distance. It was of Corot that Baudelaire coined another famous phrase when he said '*il n'a pas assez souvent le diable au corps*'. The directness of Corot's response to nature has something childlike about it, and he himself had a sense of mission which was itself almost childlike in its simplicity. Writing to his friend, Abel Osmond, in 1826 when he was already 30 years old, Corot explained that he had only one aim in life – to paint landscape – and that for that reason he could not contemplate marriage. Such sentiments may well have struck a foreign note in the sophisticated art world of Paris, and it must be remembered that Corot was in fact only half French. On his mother's side he was Swiss. It was his easy-going benevolence which most impressed Corot's contemporaries and which was so marked as to colour the impression we receive of him now. Who else, for example, would have cared so little for his reputation as to touch up and sign pictures painted by his friends in order to help them?*

As with many other great artists Corot's influence on later painters was not invariably beneficial. For instance, it would be hard to deny that the cotton-wool foliage of the later Corot Salon pictures was partly responsible for the candy-floss vegetation of Renoir's middle period. Nevertheless Monet, the most dedicated landscape painter among the Impressionists and in many ways the quintessential figure of the group as a whole, revered Corot's work as an inspiration. When, indeed, we think back to Corot after contemplating the massed ranks of giants who were his juniors – Courbet, Manet, Degas, Monet, Renoir, Pissarro, Cézanne, Seurat, Gauguin and Van Gogh – we may be tempted to regard him primarily as a forerunner and his glory as something reflected back in time from theirs. Though such a view would not be entirely devoid of foundation it is perhaps more logical, and in the present context more satisfactory, to think first of Corot as a great artist in his own right.

* Instances of this practice are given in Robaut's catalogue – R.2188, 2189, 2206, 2256, 2293, 2389, 2397, 2404, 2405, 2436, 2444.

*Cecil Gould would like to thank Michel Laclotte for his advice and help in connection with loans from the French provinces, also the London firms of Arthur Tooth and Sons and Marlborough Fine Art who kindly gave him access to their records of pictures by Corot which had passed through their hands. Similar facilities were extended to him by the firm of Alfred Daber in Paris where also the representatives of Hector Brame and of Wildenstein provided helpful information. A special word of thanks is due to Jean Diéterle, doyen of Corot students. Though not to be held responsible for the choice of pictures in the present exhibition, Monsieur Diéterle kindly gave advice concerning a number of specific problems which were submitted to him.*

## 1 COROT'S LIFE

Jean-Baptist-Camille Corot was born in Paris on September 17, 1796. His mother, who was Swiss, was a dressmaker. Corot's father managed her financial affairs and between them they developed a very successful business. Financial independence is as relevant a factor in Corot's career as in Cézanne's. Corot's own début in commerce was uncongenial and unsuccessful and it was not until the age of 26 that he overcame his father's opposition and started training as a painter, first with Michallon and then with Bertin. From 1825 to 1828 he was in Italy, and sent from there two paintings to the *Salon* of 1827 – no. 17 and possibly no. 18 of the present exhibition. He was in Italy again in 1834 and, for the third and last time, in 1843. In the meantime he had had a number of other pictures accepted at the Salon, and though they had attracted little attention he had been awarded a second-class medal in 1833. At the Salon of 1840 the State bought his *Le petit berger* (no. 37 of the present exhibition) and allotted it to the museum of Metz. In 1847 Corot was awarded the Légion d'Honneur. For the rest of his long life he continued to travel widely in the summer months, to Holland in 1854, England in 1862, often to Switzerland, and throughout the length and breadth of France. He gradually acquired considerable fame and amassed considerable earnings, without ever seeking either. He never married. He died in Paris in 1875.

## 2 THE PHOTOGRAPHIC ETCHINGS

The prints produced by this process, of which a number are included in the present exhibition together with one of the original plates, have been variously known as *procédés sur verre*, *clichés-verre*, *clichés-glace*, *photo-calques*, etc., and are, perhaps, sufficiently unfamiliar to justify a word of explanation. The principle consists of drawing with a stylus on a glass plate prepared with collodion or white lead which, instead of being treated with acid like an etching, is then processed like a photographic plate. The method was developed by a group living at Arras, which included Corot's friend Constant Dutilleux, the uncle and father-in-law of Alfred Robaut, the painter's biographer. As early as 1853 Corot was making experiments in the medium which he continued for some twenty years. Robaut lists sixty-six compositions of this kind. With one exception the prints shown in the present exhibition come from the collection of Dutilleux and of C. P. E. Desavary, another of his sons-in-law. A second set of impressions was taken from the original plates in 1921.

## 3 THE FORGERIES

For various reasons, arising from the excessive demand for Corot's work, an extraordinary number of false and doubtful paintings have long been circulating. The style, at least of his smaller pictures, seemed easy to imitate, and his signature easier. And in addition to out-and-out fakes – namely pictures painted with intent to deceive – there would have been many honest copies of his pictures made by his students and many studies painted by his companions on location in his company. Some of these would have had false signatures added later, but Corot himself was not above signing them in order to help the struggling artist. The two examples exhibited here, but not included in this catalogue, are from the same collection and are of a special kind. A certain Dr Jousseaume, a paralytic recluse, died in 1923 leaving several thousand alleged Corots, for none of which, he claimed, he had paid more than 100 francs. Some of them had inscriptions on them, evidently suggested by Corot's 'conversation books' when sketching with his friend Poirot, who was deaf, but reading curiously as coming from an artist ostensibly sketching by himself. For example, 'I must hurry I am late', or 'Here come some girls I am sure they will please me'. Punctuation is invariably omitted and the general sense of the notes, which are numerous, is not so much benevolent – which Corot undoubtedly was – as downright half-witted. Nevertheless such notes served a purpose. By means of them it was possible to account for so large a collection of unknown works. Successive notes declare that Corot wished to keep these sketches for himself and did not want other people, who after all might not appreciate them, to see them. But another note prudently leaves the door open for publication after his death. Some of the sketches are dated and are headed from places where Corot is known not to have been at the time. Some use slang typical of the 'nineties, and one, a drawing of heads of famous men, draws on specific photographs which were not taken until after Corot's death. Apart from these considerations the paintings all now appear shrieking fakes. Yet they were published simultaneously in London and New York in 1929, in a lavish book with a scholarly introduction entitled *The Paintings and Drawings of J. B. C. Corot in the Artist's Own Collection*, and by this time some of the 'originals' had been accepted by some leading museums in England as well as by some important private collectors. It was one of the most brazen and, for a time, successful art forgeries on record.

## 4 THE LITERATURE

The essential authority on Corot is the three-volume catalogue of his work published by Alfred Robaut in 1905, preceded by a biographical volume by Etienne Moreau-Nélaton. In 1948 André Schoeller and Jean Diéterle published a volume entitled *Premier supplément à 'L'Oeuvre de Corot' par A. Robaut et Moreau-Nélaton*. A second supplement by Schoeller and Diéterle appeared in 1956. An influential monograph by Julius Meier-Graefe appeared in 1930, others by F. Fosca, also in 1930, by G. Bazin in 1942 and 1951, by M. Sérullaz and by V. Gilardoni in 1952 and by D. Baud-Bovy in 1957. For the graphic work see L. Delteil, *Le Peintre-graveur illustré*, 1910. For Corot's role in the development of French painting in the nineteenth century see in particular Prosper Dorbec, *L'Art du paysage en France* (1925); Sir Kenneth Clark, *Landscape into Art* (1949); Joseph C. Sloane, *French Painting between the Past and the Present* (1951); and the catalogue, by Robert L. Herbert, of the exhibition 'Barbizon Revisited' held at San Francisco, Toledo, Cleveland and Boston in 1962 and 1963.

# CATALOGUE

*Note:* The French titles of pictures, as given in Robaut's catalogue, are appended for reference purposes. The initial E or L after a title indicates that the work is exhibited in Edinburgh or London only.
A great many of the pictures in the present exhibition have been lent at various times to mixed exhibitions, some of which are difficult or impossible to trace, in addition to exhibitions devoted to Corot alone. For this reason it has been decided not to attempt to list earlier loans. The principal exhibitions in recent times devoted to Corot alone were those held at Zurich (1934), Paris (1936), Lyon (1936), Philadelphia (1946), Berne (1960) and Chicago (1960).
Owing to the large number of occasions on which many of the works listed have changed hands it has not been possible to attempt a complete or detailed pedigree. In consequence there are gaps in the provenance of many where, in theory at least, some confusion is possible.
Measurements are in inches, followed by metres in parentheses. All paintings are on canvas unless the contrary is stated. The following abbreviations have been used in this catalogue (see note 4 above):

R=Robaut throughout, with a reference to the number in his catalogue.
Schoeller & Diéterle=*Premier supplément* (1948) to Robaut.
Diéterle=Schoeller and Diéterle, *Deuxième supplément* (1956) to Robaut.

## OIL PAINTINGS

1 Chaville, near Ville d'Avray
*Le petit Chaville*
$9\frac{5}{8} \times 13\frac{3}{8}$ (0·245×0·34)
Vente Corot stamp
R.16
Datable *c.* 1823–5 and therefore before Corot's first visit to Italy
Collections: Marion; Tempelaere; Hindley Smith
According to Robaut, Corot disposed of this picture but bought it back in 1874. Robaut also records a somewhat larger version, painted *c.* 1855.
VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

2 View of Lausanne
*Lausanne; au fond, le lac de Genève et les Alpes*
$8\frac{1}{4} \times 12\frac{5}{8}$ (0·21×0·32)
Vente Corot stamp
R.42
Datable October 1825, when Corot was first at Lausanne on his way to Rome
Collections: Tédesco; Doria
Two later variants of this view (R.505 and 506) are datable to the eighteen-forties.
MR AND MRS ELIOT HODGKIN, LONDON

3 The Ponte Salaro
*Ponte Salaro, campagne romaine*
$11\frac{1}{4} \times 16\frac{3}{4}$ (0·285×0·425)
Vente Corot stamp
R.72
Datable 1826–8
Collection: Duez
MR VITALE BLOCH, THE HAGUE
Plate 2

4 The banks of the Tiber
*Les bords du Tibre encaissés par les collines*
$10\frac{3}{4} \times 16\frac{1}{8}$ (0·273×0·41)
Vente Corot stamp
R.78
Datable 1825–7
Collection: Accard
MR R. HEBER-PERCY, BERKSHIRE

5 The Basilica of Constantine (L)
*Rome – La Basilique de Constantin*
$9\frac{1}{2} \times 13\frac{3}{8}$ (0·24×0·34)
On the back of the canvas the inscription: *Il Tempio della Pace*
Vente Corot stamp
R.80

Datable 1826–7
Collections: Doria; Roux; Berners
SIR FRANCIS CASSEL, BT, BEDFORDSHIRE
Plate 5

6 The Roman Campagna, with the Claudian aqueduct
*Ruines dans la campagne romaine*
Oil on paper, $8\frac{5}{8} \times 12\frac{1}{2}$ (0·22×0·32)
Signed
R.98 *bis*
Datable *c.* 1826–8
Collections: Panis; Doria; Degas
The view is from near the Via Appia. The arches, left and right, are part of the Aqua Claudia.
THE NATIONAL GALLERY, LONDON

7 A monk reading
*Moine italien assis, lisant (Rome)*
$15\frac{3}{4} \times 10\frac{3}{4}$ (0·4×0·273)
Vente Corot seal on stretcher
R.105
Datable 1826–8
Collections: Berthelier; Conger Goodyear
Evidently a study from nature. Later on Corot frequently painted his friends dressed in monks' habits.
ALBRIGHT-KNOX ART GALLERY, BUFFALO
Plate 3

8 Ruins in the Campagna
$9 \times 11\frac{3}{8}$ (0·228×0·29)
Collection: Sir Michael Sadler
MR JOHN BRYSON, OXFORDSHIRE

9 Monte Soratte
*Le Mont Soracte*
$10\frac{3}{4} \times 15\frac{1}{2}$ (0·273×0·395)
Diéterle 4
Datable May 1826
Collections: de Villeneuve; de Catelin; G. Loppé
Monte Soratte is some 25 miles north of Rome.
MR DEREK HILL, LONDON AND DONEGAL

10 Buildings at Papigno
*Papigno – Fabriques dominant la vallée*
$11\frac{1}{2} \times 16\frac{1}{8}$ (0·29×0·41)
Vente Corot stamp
R.121
Datable 1826
Collections: Diot; Doria; Gallimard
DR FRITZ NATHAN, ZURICH
Plate 6

11 Buildings at Marino
*Marino – Grandes fabriques au sommet des rochers*
$9\frac{5}{8} \times 14\frac{1}{8}$ (0·245×0·36)
Vente Corot stamp
R.154
Datable 1826–7
Collection: Thiollier
WILDENSTEIN & CO INC, NEW YORK
Plate 4

12 Civita Castellana
Oil on panel, $9\frac{3}{8} \times 13\frac{1}{2}$ (0·238×0·344)
Signed, and dated 1828
Vente Corot stamp on back
R.179
Collections: Rousset; Portier; Comte Armand Doria; Comte François Doria; Kaufmann
COMTE DORIA (MEMBRE DE L'INSTITUT DE FRANCE), PARIS

13 The Riva degli Schiavoni and Molo at Venice
*Venise. Le Grand Canal vu du quai des Esclavons*
Oil on paper, laid on canvas, $8\frac{5}{8} \times 16$ (0·22×0·48)
Vente Corot seal on stretcher
R.194
Datable 1828
Collections: Arthur Stevens; Lord Berners
Robaut seems to confuse this picture with another, unnumbered by him and stated to be of different size and shape (0·2×0·35). His photograph of R.194 cuts off the portion of the Doge's Palace seen on the right of the painting. Nevertheless there seems no doubt that the present picture really is R.194 – partly because the dimensions correspond and partly because R.194 was no. 46 in the Vente Corot of which Robaut's sketch includes the missing portion of the Doge's Palace.
MR R. HEBER-PERCY, BERKSHIRE

14 The inn at Montigny-les-Cormeilles
Oil on paper, on canvas, $9\frac{1}{4} \times 13$ (0·248×0·33)
An old inscription on the stretcher gives the date as 1831. Montigny-les-Cormeilles is near Versailles.
JEWETT ARTS CENTER, WELLESLEY COLLEGE, MASSACHUSETTS
Plate 13

15 Jumièges
$12 \times 15\frac{1}{2}$ (0·305×0·395)
Signed
Datable *c.* 1829–30
Collection: Beriah Wall
The spire on the north-west tower was subsequently removed.
SMITH COLLEGE MUSEUM OF ART, NORTHAMPTON, MASSACHUSETTS
Plate 12

16 The Cour Ovale at Fontainebleau
*Fontainebleau. Cour ovale – Porte de l'escalier du Roi François 1er*
12½x9⅛ (0·317x0·232)
Datable *c.* 1831–4
THE COMMISSIONERS OF FAIRMOUNT PARK, W. P. WILSTACH COLLECTION, BY COURTESY OF THE PHILADELPHIA MUSEUM OF ART

17 The Ponte d'Augusto at Narni
*Vue prise à Narni*
26¾x37½ (0·68x0·945)
Vente Corot stamp
R.199
Collections: Lemaistre; Charles André; Desfossés
This important picture was one of the two which constituted Corot's first appearance at the Salon (1827). The other may have been no. 18 of the present exhibition. Corot himself remained in Italy, sending the pictures from Rome to Paris.
The Roman bridge at Narni, which still exists, is part of the Via Flaminia and was much admired in the early nineteenth century for its picturesque quality. Corot's oil sketch done on the spot (R.130) is in the Louvre (Moreau-Nélaton Bequest). See also the drawing, no. 102 of the present exhibition.
THE NATIONAL GALLERY OF CANADA, OTTAWA
Plate 10

18 The Roman Campagna
38¼x53¼ (0·97x1·35)
Collections: Clément Jourdan; Seganville
A picture sent by Corot to the Salon of 1827, together with the *Narni*, was entitled *Campagne de Rome*. It was no. 222, and in Robaut's catalogue is said to have been destroyed. The present picture is nevertheless plausibly identified with it, though the pedigree is not complete. The mountain in the distance is evidently Monte Soratte.
THE CLEVELAND MUSEUM OF ART, OHIO, LEONARD C. HANNA, JR, BEQUEST

19 View in the Campagna
*La Cervara, Campagne de Rome*
27¼x37½ (0·692x0·952)
Signed
R.200
Shown at the Salon of 1831 (399)
Collections: Corot *mère*; Lemaistre; Charles André; Emil Hahnloser
Bequeathed by Corot's mother to her grandson, Georges Lemaistre, who persuaded the artist to sign it.
KUNSTHAUS, ZURICH
Plate 9

20 Captain Faulte du Puyparlier
29½x24 (0·75x0·61)
Signed, and dated 1829
R.206
Collections: Osmond; Bessonneau; Chester Dale; Spaeth; Heine
The sitter was a friend of Corot's friends, the brothers Osmond.
CINCINNATI ART MUSEUM, EMILIE L. HEINE COLLECTION
Plate 11

21 Houses at Honfleur
*Honfleur, maisons sur les quais*
15⅝x21⅝ (0·385x0·55)
Vente Corot stamp
R.223
Datable *c.* 1830
Collections: Dieulafoy; Marquis de Rochegouste; Staub-Terlinden
PRIVATE COLLECTION, NEW YORK
Plate 7

22 View of Notre Dame
Oil on paper, 18¼x25 (0·463x0·635)
Signed, and dated 1833
From the possession of Hipp, Corot's frame-maker, whose daughter bequeathed it to the Musée Carnavalet.
MUSÉE CARNAVALET, PARIS
Plate 8

23 View of Soissons (L)
*Soissons. Vue prise de la fabrique de M. Henry*
31½x39¼ (0·8x0·997)
Signed, and dated 1833
R.244
Collections: Lézaud; Desfossés
Together with a view showing the factory itself and Monsieur Henry's house (R.245, now at Philadelphia), this was painted by Corot for the owner, a manufacturer of furnishing fabrics.
RIJKSMUSEUM KRÖLLER-MÜLLER, OTTERLO

24 View of Ville d'Avray (L)
*Ville d'Avray – Le deuxieme étang*
10x15⅝ (0·255x0·395)
Signed
R.280
Datable 1835–40
Collections: Jules Chamouillet; Sir W. Orpen; Lord Berners
SIR FRANCIS CASSELL, BT, BEDFORDSHIRE

25 A path at Volterra
*Volterra – Route descendant de la ville*
11¾x15¼ (0·3x0·39)
Vente Corot stamp

R.305
Datable June–July 1834, during Corot's second visit to Italy
Collections: Latouche; Barbedienne
According to Robaut, Corot used this study for the background of the *Incendie de Sodom* in its first state (no. 75).
M. DENIS ROUART, PARIS
Plate 16

26 Interior of the Baptistery of St Mark's, Venice
*Venise – Intérieur du Baptistère de Saint-Marc*
Oil on panel (transferred from canvas),
15¾x11½ (0·4x0·29)
Vente Corot stamp
R.313
Datable August–September 1834, during Corot's second visit to Italy
Probably the only interior painted by Corot in Italy. He never painted many, but at the end of his life painted notable ones of the interior of a church at Mantes (R.1530) and of Sens Cathedral (R.2194).
HERR J.-J. KURZ, ZURICH

27 The Grand Canal with S. Maria della Salute
*Venise – Vue du Campo della Carità en regardant le Dôme de la Salute*
10⅝x15⅜ (0·27x0·39)
Vente Corot stamp
R.317
Datable August–September 1834, during Corot's second visit to Italy
Collection: Ernest May
The view is taken from outside the Accademia gallery (formerly the Carità). The iron bridge which now spans the Grand Canal at this point was not built until later.
PRIVATE COLLECTION, PARIS (not exhibited)
Plate 14

28 View of Riva
*Riva, Lac de Garde*
13⅜x17⅞ (0·345x0·453)
Vente Corot stamp
R.319
Datable September 1834, during Corot's second visit to Italy
Collections: Marcotte; Auguste Courtin; E. Martinet
Compare the various *Souvenirs* of Riva (e.g. no. 32) and the drawing (no. 109).
DR ROBERT KÄPPELI, BASLE

29 The Riva degli Schiavoni and Molo, Venice
*Venise – Vue du quai des Esclavons*
12¼x17¾ (0·31x0·45)
Signed
R.321
Datable 1834, during Corot's second visit to Italy
Collection: Duz
Robaut, who records a restoration carried out before his time, considers this a study from nature preparatory to a larger picture (R.322).
THE NATIONAL GALLERY OF VICTORIA, MELBOURNE

30 Distant view of Avignon
*Avignon – Vue prise de Villeneuve*
13⅜x28¾ (0·34x0·73)
Signed
R.328
Datable 1836
Collections: E. May; James Staats Forbes; Sir Hugh Lane
The principal topographic change made since this view was painted is the huge statue of the Virgin which was added in 1859 to the top of the tower of the cathedral.
THE NATIONAL GALLERY, LONDON
Plate 18

31 View of Villeneuve-lez-Avignon
*Villeneuve-lez-Avignon. Vue prise du midi, en regardant le village*
10¼x16⅛ (0·26x0·41)
Signed
Vente Corot seal on stretcher
R.329
Datable 1836
Collection: Dollfus
ART ASSOCIATION OF INDIANAPOLIS, HERRON MUSEUM OF ART
Plate 15

32 View at Riva
*Vue prise à Riva, Tyrol italien*
39x55⅛ (0·99x1·413)
Signed, and dated 1835
R.357
Given by the artist to the sculptor Molkenecht
Collection: Doria
The oil sketch is R.358. Two later variants (R.359 and 360) are dated by Robaut *c.* 1850 and *c.* 1850–5.
This picture, shown at the Salon of 1835, is important as the prototype of a series which Corot was to develop in his Salon pictures for the rest of his life. The characteristics are trees on each side, framing a piece of water, always seen against the light which silhouettes the boat or figures in the foreground. In the present case the result is reminiscent of stage sets such as some of the early settings for *Lohengrin*: the later examples, such as the *Souvenir de Mortefontaine*, may be considered a kind of neo-Rococo.
WILDENSTEIN & CO INC, NEW YORK
Plate 22

33 Hagar in the Wilderness
*Agar dans le Désert*
70⅞x96½ (1·8x2·45)
Signed, and dated 1835
Vente Corot stamp
R.362
Shown at the Salon of 1835 (440)
Collections: Fauché-Doria; Gallimard; Simon
One of the most important of Corot's earlier Salon pieces, and the first to attract considerable attention. An oil sketch for this picture, not included in Robaut's catalogue, was published by G. Bazin (*Corot*, 1942, pl. 44).
THE METROPOLITAN MUSEUM OF ART, RODGERS FUND (1938), NEW YORK
Plate 24

34 Diana and Actaeon
*Diane surprise au bain par Actéon*
61⅝x44⅝ (1·565x1·128)
Signed, and dated 1836 (not now visible)
R.363
Collections: Lenormant; Reitlinger and Tédesco; Gellinard
With the exception of one preliminary essay – *Orphée charmant les humains* (R.195), dated by Robaut immediately prior to Corot's first Italian visit – this is the earliest of his paintings which introduced classical figures, *à la* Poussin, into a kind of classical landscape. Two years later Corot continued the genre with the *Silenus* (now Jerome Hill collection) which ultimately led to pictures of nymphs dancing in glades which were a frequent subject of his later Salon pictures. After Reitlinger and Tédesco bought the present picture Corot reworked part of the left side (1874). R.364 is a sketch for this painting.
THE ROBERT LEHMAN COLLECTION, NEW YORK
Plate 19

35 The Flight into Egypt
*La Fuite en Egypte*
57⅝x75 (1·465x1·96)
Signed
R.369
Given by Corot to the old church (since replaced) at Rosny, where his friend, Mme Osmond, had a house. The landscape is said to be the banks of the Seine near Bonnières, though the path on the right bears a certain resemblance to that in the *View of Volterra* (Washington, Chester Dale collection). The models were Corot's neighbour at Rosny, the stone-cutter Varin, together with his wife and his donkey. At the Salon of 1840 this picture was accorded the honour of being hung in the Salon Carré. It has apparently not been included in an exhibition during the present century.
THE COMMUNE OF ROSNY-SUR-SEINE
Plate 25

36 Self-portrait
*Corot, la palette à la main*
13⅜x9⅞ (0·34x0·25)
R.370
Datable *c.* 1835
In his old age – around the year 1872, according to Robaut – Corot was accorded the honour of being asked for his self-portrait for the Uffizi. He delayed sending one for a year or two, having no recent one, and only sent the present one a few days before his death in 1875.
GALLERIA DEGLI UFFIZI, FLORENCE
Plate 1

37 The shepherd boy
*Le petit berger*
54x43¼ (1·37x1·1)
Signed
R.374
Bought by the State at the Salon of 1840, the first work of Corot to be so honoured. Given to the Musée de Metz, 1841.
Robaut identifies the landscape sketch, R.306 (*Volterra, groupe d'arbres en haut de rochers*, datable 1834) as a study used for the present picture.
Another version, signed, and dated 1850, was no. 67 at the Corot exhibition, Chicago, 1960.
Three photographic etchings – R.3170, 3172 and 3183 – reproduce the design. R.3172 is no. 123 of the present exhibition.
MUSÉES DE METZ
Plate 20

38 The reaper
*Moissonneuse tenant sa faucille, la tête appuyée sur la main*
13⅞x10⅝ (0·353x0·27)
Signed, and dated 1838
R.380
Collections: Léon Meinard; Chéramy; Philippe de Saint-Aubin; Henraux
MR WILLIAM A. COOLIDGE, TOPSFIELD, MASSACHUSETTS
Plate 17

39 Children by a stream
*Enfants au bord d'un ruisseau dans la campagne*
16½x28¼ (0·42x0·72)
Signed with initials: *C.C.*
R.392
Dated by Robaut 1840–5, who says it was painted '*dans le Morvan*'
Collections: Gérard; Frémard
Robaut identifies the belfry on the left as that of Lormes or Saint-André.
THE LEFEVRE GALLERY, LONDON

40 A farmyard in Normandy
*Une cour normande avex deux vaches*
19⅝ x 17⅛ (0·5x0·435)
Signed
R.403
Datable *c.* 1845
Collection: Barbedienne
GALERIE DABER, PARIS

41 The narthex at Vézelay
*Portail de la Basilique de Vézelay*
14 1/16 x 18⅝ (0·357x0·473)
Schoeller & Diéterle 12
Given by Corot to Desbarolles.
Compare the drawing from the Louvre (no. 113). Viollet-le-Duc's restoration of Vézelay lasted from 1840 to 1859 and had evidently started at the time when this study was painted.
PRIVATE COLLECTION, PARIS

42 The Lake of Geneva
*Le lac de Genève: le quai des Paquis à Genève*
13⅜ x 18⅛ (0·34x0·46)
Signed. Pencil inscription on stretcher: *Vue du . . .* [masked by label] *Genève*/1841
R.411
Collections: E. May; F. Mayer
MUSÉE D'ART ET D'HISTOIRE, GENEVA

43 The church at Lormes
*Lormes – l'Eglise*
13½ x 18¼ (0·342x0·463)
Signed twice
R.423
Dated 1840–5 by Robaut
Offered by Corot to the sale in aid of M. Fromanger, 1874
Collections: Perreau; Dietrich; Ashfield
Lormes is some 60 miles west of Dijon.
WADSWORTH ATHENEUM, HARTFORD (THE ELLA GALLUP SUMNER AND MARY CATLIN SUMNER COLLECTION)

44 Harvest scene
*La moisson dans une vallée, Morvan*
15⅛ x 29½ (0·385x0·75)
Signed
R.429
Datable 1840–5
Collections: Ravel; Barbedienne; Bellet du Poisat
MUSÉE DES BEAUX-ARTS, LYONS

45 Peasants under the trees at dawn
*Paysans sous les arbres au soleil levant, Morvan*
11⅛ x 15¾ (0·282x0·4)
Signed
R.431
Datable 1840–5
Given by Corot to William Wyld
Collection: Henraux
M. TONY MAYER, PARIS
Plate 27

46 Italian landscape
*Site d'Italie*
36x52¾ (0·915x1·34)
Signed and dated 1842
R.442
Shown at the Salon of 1842 (423)
Commissioned by the Ministry of the Interior and presented by the State to the museum at Avignon.
MUSÉE CALVET, AVIGNON
Plate 30

47 Rome from the Pincio
*Rome vue du Pincio*
Oil on paper, on canvas, 10x13⅞ (0·253x0·353)
Diéterle 14
Datable to Corot's last visit to Rome, 1843
Collection: Private (France)
MR AND MRS RICHARD J. BERNHARD, NEW YORK
Plate 29

48 The fair maid of Gascony
*La blonde gasconne*
16x12 (0·47x0·305)
Vente Corot stamp
R.459 *bis*
Datable *c.* 1850
Collections: Diot; Bonnemaison-Bascle; Leclanché; Warneck; Keller
Robaut identifies the picture as hanging on the wall in two of Corot's *Ateliers* (R.1558 and 1559).
SMITH COLLEGE MUSEUM OF ART, NORTHAMPTON, MASSACHUSETTS
Plate 31

49 Homer and the shepherds
*Homère et les bergers*
34⅝ x 51⅛ (0·88x1·3)
Signed
R.464
Shown at the Salon of 1845 (364, entitled '*Homère et les bergers, paysage, André Chénier: L'Aveugle*').
The reference in the Salon catalogue to André Chénier's poem is one of the few specific literary allusions in Corot's work. Given by the artist to the museum of Saint-Lô at the suggestion of an inhabitant, Monsieur Elie, who was a friend of his.
According to Robaut, Corot used a drawing done in 1839 at Royat for the background.
The obvious derivation of the head of Homer from

David's famous *Belisarius* (Louvre) was noted by Baudelaire, not entirely approvingly.

MUSÉE MUNICIPAL DE SAINT-LÔ

Plate 26

50 Christ and the Baptist
*Jésus et Saint-Jean*

21¾ x 17½ (0·552x0·445)
R.468
Collections: Brandon; Boucher; Pottier
Study for the altarpiece of the Baptism commissioned of Corot in 1844–5 for the church of Saint-Nicolas-du-Chardonnet, Paris, where it remains.
See also no. 51 and two drawings, nos. 114 and 115. The present picture is evidently an advanced study, though Corot finally raised the Baptist slightly in relation to Christ.

WILDENSTEIN & CO INC, NEW YORK

51 Head of a young man
*Tête de jeune homme*

9½ x 6¼ (0·24x0·16)
Vente Corot stamp
R.469
Collection: de Compiègne
Study for the Saint-Nicolas-du-Chardonnet altarpiece, but not used in it (see nos. 50, 114 and 115).

M. PAUL HUGUES, PARIS

52 View of Pierrefonds
*Pierrefonds, Oise – vue générale*

20⅛ x 30½ (0·51x0·775)
Signed, right (partly defaced); signature at left reported by Robaut but not visible.
R.474
Datable *c.* 1840–5
Collection: Silguy
The huge mediaeval fortress of Pierrefonds was later restored by Viollet-le-Duc (see no. 53).

MUSÉE DES BEAUX-ARTS, QUIMPER

53 Ruins of the Château at Pierrefonds
*Les ruines du château de Pierrefonds*

29⅛ x 41⅜ (0·74x1·05)
Signed
R.475
Collections: Drouillard; Mélas; Matthieson; Emilie L. Heine
Painted *c.* 1840–5, reworked soon after 1867. By this time Viollet-le-Duc had restored and indeed almost rebuilt the château, but Corot disregarded this fact. The photograph of the first state published by Robaut shows that it was the foreground that was altered, a piece of water being substituted for falling ground.

CINCINNATI ART MUSEUM, EMILIE L. HEINE COLLECTION

Plate 28

54 Falaise
*Le château de Falaise*

9x13⅜ (0·23x0·34)
Signed
R.500
Datable *c.* 1840–5
Collections: Bascle; Worth: Dormetal
The subject of the picture was the birthplace of William the Conqueror in 1027.

MR D. F. HELLINGS, BUCKINGHAMSHIRE

55 Study of a negro
*Un nègre*

9½ x 6¼ (0·24x0·16)
Vente Corot stamp
R.536
Collection: de Compiègne
Dated *c.* 1840–5 by Robaut and therefore perhaps intended for the *Baptism of the Eunuch* which was the original subject for the Saint-Nicolas-du-Chardonnet altar (see no. 50).

M. PAUL HUGUES, PARIS

56 Fields at dawn, near Limoges
*Pâturages à l'aurore (Limousin)*

12⅝ x 22 (0·32x0·56)
R.554
Signed
Datable *c.* 1845–50
Collection: Ernest Meissonier

MR AND MRS CLIFFORD CURZON, LONDON

57 Windmill at Montmartre
*Un moulin à Montmartre*

Oil on paper, laid on canvas, 10x13⅝ (0·255x0·335)
R.556
Datable *c.* 1840–5
Collection: J.-G. Scheffer

MUSÉE D'ART ET D'HISTOIRE, GENEVA

Plate 23

58 Madame Sennegon

18⅛ x 15 (0·46x0·38)
Signed, and dated (twice) 1841
R.585
Collections: Lemaistre; Chester Beatty
The sitter was Corot's sister.

MR EMERY REVES

Plate 21

59 Madame Corot

15⅝ x 12½ (0·393x0·3)
Signed
R.588
Datable *c.* 1845
Collection: Chamouillet

The sitter – Corot's mother – died in 1851 at the age of 82.

THE NATIONAL GALLERY OF SCOTLAND, EDINBURGH

60 The entrance to the harbour at La Rochelle
*La Rochelle – Entrée du port*
Oil on panel, 10⅝ x 16 (0·27x0·405)
Signed
Vente Corot stamp
R.670
Datable 1851
Collections: Verdier; Tabourier; Clapisson; E. May
Robaut lists nine paintings (R.669–677) of La Rochelle, made during Corot's visit in 1851. The largest and most elaborate was bequeathed in 1960 by Stephen C. Clark to Yale.

M. GEORGES RENAND, PARIS

61 Inside a Swiss chalet
*Intérieur d'un chalet de l'Oberland bernois*
10¼ x 14⅛ (0·26x0·36)
Vente Corot stamp
R.731
Datable *c.* 1850–5
Collections: C. Rousset; Lord Berners

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE

Plate 34

62 View near Saint-Lô
*Terrains accidentés des environs de Saint-Lô*
19¼ x 23 (0·49x0·585)
Signed
Vente Corot seal on stretcher
R.753
Datable *c.* 1845–55
Collection: Latouche
According to Robaut, this canvas remained for many years in a portfolio unstretched. In 1873 Corot had it relined and in the following year offered it for sale in aid of a colleague. Although listed in the Vente Corot catalogue (no. 120), it was withdrawn, having been bought in 1874 by M. Latouche.

MR AND MRS ELIOT HODGKIN, LONDON

63 Road at Gouvieux
*Gouvieux près Chantilly. La route*
10⅝ x 13½ (0·27x0·35)
Signed
Schoeller & Diéterle, no. 28
Datable *c.* 1850–60
Collections: Castagné; Petit; Le Roy
Similar to R.886 and 887, but distinct from them.

MRS ANTONY NORMAN, LONDON

64 Ville d'Avray
*Ville d'Avray – Le chemin entre l'étang et la propriété Corot*
Oil on panel, 12¼ x 16⅛ (0·31x0·41)
Signed
R.916
Dated by Robaut 1850–5
Collection: Gentien
The buildings shown – les Maisons Cabassud – adjoined the Corot property at Ville d'Avray (between Versailles and Sèvres) and still survive. Corot painted them on many occasions. Robaut says that he worked on the present picture during two consecutive seasons.

PRIVATE COLLECTION, PARIS (not exhibited)

65 Arras Cathedral from the walls
*Arras – le beffroi et la cathédrale vus des remparts*
12¾ x 16 (0·325x0·405)
R.970
Datable April 25, 1852
Given by Corot to Constant Dutilleux
Collection: Robaut
Unfinished on account of bad weather.

KUNSTMUSEUM, BASLE

66 Distant view of Rouen
*Rouen – Vue panoramique*
16⅜ x 28 (0·416x0·71)
Vente Corot stamp
Collections: Hurquebie; Latouche; G. N. Stevens; von Kühlmann; R. Siedersleben
Probably identical with R.993, but some alterations made since the date of Robaut's photograph and sketch.

PRIVATE COLLECTION

67 Monk at prayer
*Moine brun en prière, à genoux*
18⅞ x 13¼ (0·48x0·335)
Signed
R.1043
Collection: Robert
According to Robaut, originally (*c.* 1850–5) '*de forme ogivale*'. Corot reworked it in 1870 and changed the format; the original curves are still visible at the top.

PRIVATE COLLECTION, PARIS

Plate 36 (*detail*)

68 Seated monk (L)
*Moine blanc, assis, lisant*
21⅛ x 17¾ (0·55x0·45)
Signed
R.1044
Dated by Robaut *c.* 1850–5

Collection: Robert

A larger and later version (R.1332) is now in the Bührle collection.

MUSÉE DU LOUVRE, PARIS

69 Portrait of Monsieur Bison
*M. Bison, négociant à Paris*

12⅝x9⅞ (0·32x0·25)
Signed
R.1055
Datable 1852
Collection: Forbes; F. Hindley Smith

VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

70 Portrait of Madame Bison
*Mme Bison, femme du précédent*

12⅝x9⅞ (0·32x0·25)
Signed
Datable 1852
R.1056
Collections: Forbes; F. Hindley Smith

VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

71 The dance of the nymphs (L)
*La danse des nymphes*

38⅛x51⅛ (0·97x1·3)
Signed
R.1061
Shown at the Salon of 1850–1 (643, *Une Matinée*)

The most famous of Corot's nymph-in-glade Salon pieces. Bought by the State, it entered the Luxembourg in 1885 and was transferred to the Louvre in 1887. The lithograph by Français was made before the painting was finished and differs from it in some respects.

MUSÉE DU LOUVRE, PARIS

72 Diana and her attendants
*La compagnie de Diane*

66½x102 (1·69x2·58)
Signed
R.1065
Datable 1855
Shown at the Exposition Universelle, Paris, 1855 (2791, *Effet du Matin*)
Exhibited at Bordeaux in 1858, when it was bought for the city.

MUSÉE DES BEAUX-ARTS, BORDEAUX

Plate 33

73, 74 Stations of the Cross
*Chemin de Croix de l'Eglise de Rosny*

Each 21⅝x29½ (0·55x0·755)
R.1087 and 1095
Datable 1853–9
Numbers V and XIII of the set of fourteen Stations (R. 1083–1096) painted for the old church at Rosny at the suggestion of Madame Osmond (see no. 35). Corot based them on a set of lithographs – evidently of poor quality – signed 'Gelhard', and executed three or four of the paintings every summer during his visits to Rosny.
Not previously exhibited.

THE COMMUNE OF ROSNY-SUR-SEINE

75 The Destruction of Sodom
*L'Incendie de Sodome*

36⅝x71⅜ (0·925x1·813)
Signed
R.460 and 1097
Collections: A. de Camondo; Havemeyer

In its original form, which was considerably larger, Corot submitted this picture to the Salon of 1843, where it was refused, and of 1844, where it was accepted. According to Robaut, he used a sketch of Volterra (no. 25 of the present exhibition) for the background, and, for the trough in the middle distance, a sketch made at Mûr in Brittany. Twelve years later Corot cut down the picture and reworked it. In this state it was exhibited at the Salon of 1857 (593). It recalls the styles of Diaz and of Millet more than any other of Corot's paintings.

THE METROPOLITAN MUSEUM OF ART, NEW YORK (BEQUEST OF MRS H. O. HAVEMEYER, 1929; THE H. O. HAVEMEYER COLLECTION)

Plate 35

76 The Arras wagon
*Le chariot d'Arras*

22½x33½ (0·57x0·85)
Signed
R.1153
Datable 1853–4
Collections: Berthelier; Bergand; Bessonneau d'Angers

Another version of this subject is R.949.

MR AND MRS DAVID LLOYD KREEGER, WASHINGTON, DC

77 Study of a woman
*La femme pensive*

23⅜x17 (0·593x0·432)
Datable 1855–65
Collections: H. S. Henry; Goldschmidt

THE CLEVELAND MUSEUM OF ART, OHIO, GIFT OF HANNA FUND

Plate 32

78 Peasants' cottages at Fontainebleau
*Fontainebleau: maisons des paysans*

22x18 7/16 (0·588x0·472)
Signed
R.1316
Datable 1860–70

Collections: Knyff; Clapisson; Beugniet; Sedelmayer; Cochin; Burrell

GLASGOW ART GALLERY AND MUSEUM, BURRELL COLLECTION

79 Richmond, Surrey

8½x14 (0·216x0·355)
Signed
R.1326
Collections: Mayer; Barbedienne; Louédin
Datable 1862, when Corot visited England, but retouched in places, according to Robaut, and signed by Corot in 1874 when ceding it to one Mayer. Another of the three pictures known to have been painted by Corot in England is now in the Guerlain collection (R.1325 – perhaps the gardens of the Crystal Palace). The third is at present untraced, but it evidently represented the view from the Serpentine bridge. In the present picture the view is apparently taken from the Middlesex bank. Another version, with the signature on the right, is in the Bührle collection.

SIR ANTONY AND LADY HORNBY, LONDON

Plate 40

80 Near Beauvais

*Environs de Beauvais – Marissel ou Voisinlieu – Un chemin sous les arbres au printemps*

21⅞x16⅛ (0·555x0·41)
Signed
R.1374
Datable 1860–70
Collection: Warnier

MUSÉES DE REIMS

81 Woman with a book in her lap

*La lecture interrompue*

37⅜x26¾ (0·95x0·68)
Signed
R.1431
Datable 1865–70
Collections: Larochenoire; Alexandre Dumas, father and son; Mrs Potter Palmer

THE ART INSTITUTE OF CHICAGO, POTTER PALMER COLLECTION

Plate 45.

82 Extensive landscape

*Bellevue, vue prise en regardant le Mont-Valérien*

17x25⅝ (0·43x0·65)
R.1452
Datable 1860–5
Sold by Corot to Détrimont in 1872
Collection: Jamot
An essay in the manner of Claude and suggestive of the Italian scene despite the fact that the subject is in reality in the outskirts of Paris.

PRIVATE COLLECTION, PARIS

83 The Sèvres road (E)

*Sèvres-Brimborion, vue prise en regardant Paris*

18¼x24 (0·463x0·6)
Signed
R.1463
Datable 1855–65
Bought by Lucas direct from the painter
Robaut mentions a copy of this picture. A variant is in the Louvre.

THE MARYLAND INSTITUTE, BALTIMORE (GEORGE A. LUCAS COLLECTION), BY COURTESY OF THE BALTIMORE MUSEUM OF ART

Plate 42

84 Watering place at Ville d'Avray

*Ville d'Avray – L'abreuvoir des chevaux*

15¼x27¾ (0·387x0·75)
Signed
R.1470
Datable 1860–5
Collection: Lagarde

THE EARL OF JERSEY, JERSEY, C.I.

85 The lady of the pearl

*La femme à la perle*

27¾x21¾ (0·705x0·552)
Signed
R.1507
Datable *c.* 1868–70
Collection: Dollfus
Posed by Berthe Goldschmidt. Evidently inspired by the *Mona Lisa* which is of almost the same dimensions.

MUSÉE DU LOUVRE, PARIS

Frontispiece

86 The halberdier

*Le hallebardier*

44⅞x25⅛ (1·114x0·657)
Signed
R.1511
Datable 1868–70
Collection: Dieulafoy
Robaut gives the following account of the genesis of this picture. Corot had begun it for his friend, Tempelaere, using a professional model. The latter had then ceased sitting, whereupon Tempelaere's brother-in-law, the dealer Brame, had put on the cuirass and posed for the remaining sittings. It was eventually a good likeness of him. The original background was of foliage. Corot was displeased with this and changed it to the present one, using a study made a dozen or so years earlier of a mediaeval gate at Dinan.

WILDENSTEIN & CO INC, NEW YORK

Plate 39

87 Study of a girl
*Jeune femme sur un sentier en vue d'un étang*
25x15½ (0·635x0·393)
Signed
R.1553
Datable 1865–8
Collections: Surville; Lutz; Lord Mount-Stephens; Alvin Smith
SIR EDWARD HULTON, LONDON

88 The studio (L)
*L'atelier*
22x18⅛ (0·56x0·46)
Signed
R.1557
Datable *c.* 1865–70
MUSÉE DU LOUVRE, PARIS
Plate 43

89 Study of a girl in a pink shawl
*Jeune femme à l'écharpe rose*
26¾x22⅛ (0·677x0·562)
Vente Corot stamp
R.1580
Datable *c.* 1865–70
Collection: Vérane
MUSEUM OF FINE ARTS, BOSTON, MASSACHUSETTS
Plate 38

90 Cart at Saintry
*La charette. Souvenir de Saintry*
18½x22⅜ (0·47x0·569)
Signed, and dated 1874
R.1976
Collection: Brandt
THE NATIONAL GALLERY, LONDON
Plate 37

91 Eurydice wounded
*Eurydice blessée*
28¾x20½ (0·73x0·52)
Signed, and dated 1870
R.2000
Collections: Lhiabasters; Boussod & Valadon; Ames; Mrs Lathrop Brown
THE HON VERE HARMSWORTH, LONDON

92 View at Arleux-du-Nord
*Arleux-du-Nord. Le ruisseau au bord de la route*
19½x23¼ (0·49x0·59)
Signed
R.2017
Collections: Robaut; Verdier
Robaut says that this picture was started on the spot in July 1871 and finished in the studio on November 24, 1874.
MRS KENNETH LEVY, LONDON

93 Sainte-Catherine-lez-Arras
23¼x17⅛ (0·59x0·435)
Signed
R.2044
Datable 1872–3
Collections: Dutilleux; Robaut; Field; Lefebvre Fanien; Milburn; D. T. Watson; Scaife; Clark; Combemarle; private collection, France
Robaut says that this picture was started on the spot and finished in the studio; also that it was photographed at three distinct stages, of which he illustrates two.
MR AND MRS JACQUES SIMARD, CORPUS CHRISTI, TEXAS

94 The beach at Etretat
*Etretat. La plage*
13¾x22 (0·352x0·56)
Signed
R.2054
Datable 1872
Collection: Oscar Simon
THE CITY ART MUSEUM OF ST LOUIS, MISSOURI
Plate 46

95 View at Ville d'Avray
*Ville d'Avray. L'étang au bouleau devant les villas*
17⅛x32½ (0·435x0·825)
Signed
R.2062
Collections: Dutilleux; Robaut
Robaut notes that this picture, started on the spot in 1872, was considerably modified in the studio during the following winter.
MUSÉE DES BEAUX-ARTS, ROUEN

96 Pastorale
67x56 (1·7x1·422)
Signed
R.2107
Shown at the Salon of 1873 (359)
Collections: Cléophas; Forbes-White
Painted, according to Robaut, in the spring of 1873 in a studio at 19 *bis* rue Fontaine, placed at Corot's disposal by M. Cléophas.
GLASGOW ART GALLERY AND MUSEUM

97 Study of a girl leaning on a table
*Jeune fille appuyée sur une table*
15¾x13⅜ (0·4x0·355)
Vente Corot stamp
R.2132

Datable 1870–2
Collections: Verdier; Rapp; Patou; Esnault-Pelterie
The model's name was Clémence Abadie.
NASJONALGALLERIET, OSLO
Plate 41

98 Mademoiselle de Foudras
35x23⅝ (0·89x0·6)
Signed
R.2133
Dated by Robaut 1872
Collections: Emile Dekens; Alexander Reid; D. W. T. Cargill
The model was the daugher of a tobacconist.
GLASGOW ART GALLERY AND MUSEUM
Plate 44

99 Algerian girl
*Jeune algérienne couchée sur le gazon*
15¾x23⅝ (0·4x0·6)
Signed
Vente Corot seal on stretcher
R.2140
Datable *c.* 1871–3
Collections: Breysse; von Wezel
Originally painted, in February 1871, in Paris during the siege. Subsequently modified by Corot on two occasions, the intermediate one including the figure of a child.
Some influence of Delacroix has been noted in this picture.
RIJKSMUSEUM, AMSTERDAM (ON PERMANENT LOAN TO THE STEDELIJK MUSEUM)
Plate 47

100 Flowers in a vase
*Bouquet de fleurs dans un verre à côté d'un pot à tabac*
12¾x8¼ (0·325x0·21)
Signed
R.2153
Datable 1873–4
Painted, according to Robaut, at Coubron and given to Madame G. Bardon.
MR AND MRS ELIOT HODGKIN, LONDON
Plate 48

## DRAWINGS

101 Study of a poplar
Pencil, 12¼x7¾ (0·31x0·196)
Inscribed: *peuplier/août 1826–papigno.* Inscribed, in another hand: *croquis de C. Corot/ donné parlui*
Collections: Geismar; Grete Ring
VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

102 The Ponte d'Augusto at Narni
Pencil, 11⅞x18⅜ (0·303x0·466)
Vente Corot stamp
Collections: Private (Lyon); Feilchenfeldt
Study for no. 17 of the present exhibition. The present drawing is evidently later than the oil sketch (Moreau-Nélaton bequest to the Louvre), which shows a high bank on the left, and leading up to the finished picture (no. 17) which shows, as here, a broad path on the left. But the cows shown in the present drawing – an evident borrowing from Claude – were finally omitted.
THE NATIONAL GALLERY OF CANADA, OTTAWA
Plate 49

103 Distant view of Olevano Romano
Pen over pencil, 7¾x12⅜ (0·197x0·314)
Inscribed: *olevano. avril 1827*
Vente Corot stamp
Collection: Grete Ring
VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

104 Civita Castellana
Pen over pencil, 11½x17 (0·29x0·43)
Inscribed: *8re 1827 Civitá Castella[na]*
Vente Corot stamp
Collection: Doria
VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

105 Quarries at Civita Castellana
*Carrières à Civita Castellana*
Pen over pencil, 8 1/16 x14¼ (0·205x0·363)
Inscribed: *Civita, octobre 1827*
Vente Corot stamp
R.2513
PROFESSOR DR HANS R. HAHNLOSER, BERNE

106 Landscape near Subiaco
Pencil, 10¼x8⅝ (0·26x0·22)
Signed, and inscribed: *Subiaco*
Collection: Koenigs
Corot was at Subiaco in 1827.
MUSEUM BOYMANS-VAN BEUNINGEN, ROTTERDAM
Plate 52

107 Study of a girl
*Jeune fille coiffée d'un béret*
Pencil, 11⅜x8¾ (0·29x0·222)
Signed, and dated 1831 (below mount)

R.2679
Collection: Aligny
Robaut identifies the sitter with Mlle Sennegon, Corot's niece.
MUSÉE DES BEAUX-ARTS, LILLE
Plate 50

108 Riva
Pen over pencil, 11¼x16⅝ (0·285x0·423)
Inscribed: (*Tyrol.*) *Riva*, 7 *br 1834*/*Limone*/*Gargnano*/*bogliaco*/*Salò*; dated again, in pencil, with other notes, some illegible
Vente Corot stamp
Collection: Comte Armand Doria
COMTE DORIA (MEMBRE DE L'INSTITUT DE FRANCE), PARIS

109 Village square
Pencil, 9⅞x8 11/16 (0·25x0·22)
Vente Corot stamp
The subject has not been identified.
PRIVATE COLLECTION

110 In the Forest of Fontainebleau
Pencil, 13⅜x16¼ (0·338x0·413)
Vente Corot stamp
Datable 1838–40
MR VITALE BLOCH, THE HAGUE

111 Little girl in a landscape
Pen over pencil, 10¼x18⅛ (0·26x0·46)
Inscribed: *Royat. 1839*
Collections: Ravier; Têtenoire-Lafayette; Thiollier; St Etienne
Probably given by Corot to Ravier when they met at Royat in 1839.
MADAME B. LORENCEAU, PARIS

112 Study of a seated woman
*Académie de femme assise*
Pencil, 10⅞x11⅝ (0·277x0·295)
Vente Corot stamp
R.2801
Datable *c.* 1840
Collection: Henri Rouart
M. PAUL BRAMÉ, PARIS

113 The narthex at Vézelay
Black chalk, heightened with pen, 15¼x21 (0·402x0·533)
Vente Corot stamp
Collection: Loth
Drawn during the restoration of the church by Viollet-le-Duc. Compare no. 41.
MUSÉE DU LOUVRE, PARIS

114 Study for the Christ of the Baptism
Black chalk, squared, 12¾x7 11/16 (0·325x0·195)
Vente Corot stamp
Collection: Comte Armand Doria
Advanced design for the central figure in the Saint-Nicolas-du-Chardonnet altar (see no. 49). Differences in Christ's hair and beard in the painting and in the folds of His loin cloth. See articles by Comte Doria in the *Gazette des Beaux-Arts*, vol. 43 (1954), p. 333, and in the *Bulletin de la Societé de l'Histoire de l'Art français*, 1953, p. 101.
COMTE DORIA (MEMBRE DE L'INSTITUT DE FRANCE), PARIS

115 Study of a kneeling man
Black chalk, squared, 12¾x8⅞ (0·325x0·225)
Vente Corot stamp
History as for preceding number; the figure in question is on the right in the Saint-Nicolas-du-Chardonnet altar. As with no. 114 a beard was added in the painting and the drapery altered.
COMTE DORIA (MEMBRE DE L'INSTITUT DE FRANCE), PARIS

116 Study of a woman
Pen and wash over pencil, 11⅜x9 (0·289x0·229)
Vente Corot stamp
Datable *c.* 1850–5
Collection: Koenigs
MUSEUM BOYMANS-VAN BEUNINGEN, ROTTERDAM
Plate 53

117 St Sebastian
Black chalk, on buff cardboard, 14x10 (0·355x0·254)
Signed
Said, in the catalogue of the Walters Art Gallery (1929), to have been made by Corot at Arras in 1852 for his friend Dutilleux. The finished painting, shown at the Salon of 1853 and subsequently reworked on two occasions, is likewise now in the Walters Art Gallery.
WALTERS ART GALLERY, BALTIMORE

118 St Sebastian
Watercolour, 10½x6½ (0·266x0·165)
Signed
See entry for no. 117. The present drawing is said in the catalogue of the Walters Art Gallery (1929) to have been obtained from Corot by Alexandre Pothey at the Exposition Universelle of 1867, where the big picture was shown, in order to be reproduced in Pothey's publication, *L'Autographie au Salon.*
WALTERS ART GALLERY, BALTIMORE

119 Horseman under a tree
*Cavalier arrêté causant sous un arbre penche*
Pencil, 6⅞ x 10¼ (0·175x0·26)
Signed, and inscribed: *a mon ami Fernand Dubuisson 29 mai 1873*
R.3023
M. PHILIPPE BRAME, PARIS
Plate 51

## PHOTOGRAPHIC ETCHINGS

(See introductory note 2 above. All works in this section are lent by the Kunstmuseum, Berne, unless otherwise stated)

120 Souvenir of Italy
*Souvenir du paysage italien*
4⅛ x 5⅞ (0·106x0·148)
R.3159
Datable May 1853

121 Farm children
*Les enfants de la ferme*
3¼ x 4¼ (0·082x0·108)
R.3161
Datable May 1853

122 Horseman in a wood (larger version)
*Le grand cavalier sous bois*
11⅛ x 8¾ (0·283x0·224)
R.3167
Signed
Datable *c.* 1854
The original glass plate is on view, lent by the British Museum.

123 The shepherd boy
*Le petit berger*
14⅛ x 10⅝ (0·353x0·271)
R.3172
Datable 1854
Corot did two other photographic etchings (R.3170 and 3183) of his Salon piece of 1840 (no. 37 of the present exhibition).
PRIVATE COLLECTION, LAUSANNE

124 Souvenir of Ostia
*Souvenir d'Ostie*
10¾ x 13½ (0·274x0·344)
Signed
R.3178
Datable 1855

125 Penitent Magdalene
*Madeleine accroupie*
4¼ x 6½ (0·108x0·167)
R.3188
Datable 1858
Corot did another version of this subject (R.3187) on the same plate of glass.

126 Self-portrait
*Portrait de Corot par lui-même*
8x6⅛ (0·206x0·155)
R.3189
Datable 1858

127 The hermit's wood
*Le bois de l'hermite*
6⅜x8⅜ (0·162x0·22)
Signed
R.3192
Datable 1858

128 Saltarelle
8½x6½ (0·217x0·164)
Signed
R.3194
Datable 1858

129 Dante and Virgil
8½x6½ (0·217x0·165)
Signed
R.3195
Datable 1858
Corot's painting of this subject (R.1099) was shown at the Salon of 1859 and is now in the Museum of Fine Arts, Boston, Massachusetts.

130 Orpheus and Eurydice
*Orphée entraînant Eurydice*
4x6 (0·10x0·152)
Signed
R.3197
Datable 1861
Corot's painting of this subject (Salon of 1861) was lent in 1946 to the Corot exhibition at Philadelphia by Mr and Mrs Edmund Stevenson Burke, Jr.

131 Orpheus charming wild animals
*Orphée charmant les fauves*
5⅛x3⅞ (0·13x0·097)
Signed
R.3198
Datable 1860

132 The village wagon
*Le chariot allant à la ville*
4x6 (0·102x0·153)
R.3203
Datable 1860
Compare the painting, no. 76 of the present exhibition.

133 The artist in Italy
*L'artiste en Italie*
7⅓x5¾ (0·185x0·148)
Signed (in reverse)
R.3205
Datable 1857

134 Hagar
*Agar*
6¾x5⅛ (0·17x0·129)
R.3207
Datable 1871
Compare Corot's Salon picture of 1835 – no. 33 of the present exhibition.

135 The Knights
*Les Paladins*
4¼x6¼ (0·107x0·16)
R.3213
Datable 1871
Executed on the same plate as R.3212 (*Souvenir de la vallée de la Sole*).

## ETCHINGS

136 Outside Rome
*Environs de Rome*
$11\frac{1}{4} \times 8\frac{5}{16}$ (0·286x0·211)
R.3127
Third and last state
Datable 1865
GLASGOW ART GALLERY AND MUSEUM

137 Souvenir of Italy
*Souvenir d'Italie*
$11\frac{9}{16} \times 8\frac{11}{16}$ (0·293x0·22)
R.3128
Fourth and last state
Datable 1866
GLASGOW ART GALLERY AND MUSEUM

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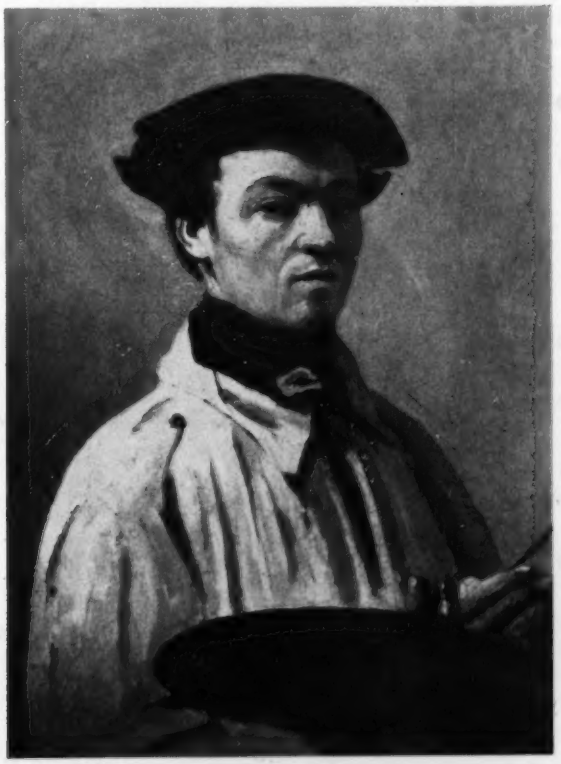
# PLATES



1 Self-portrait *c.* 1835, 13⅜ x 9⅞
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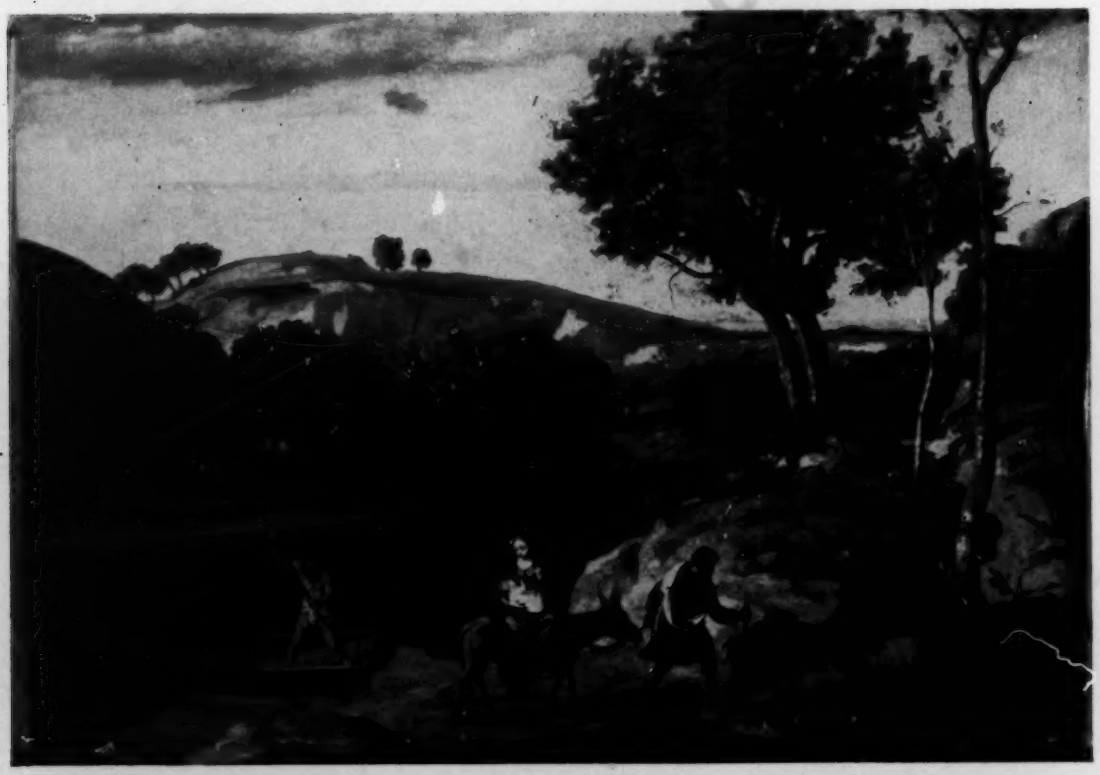

25

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26 Homer and the shepherds Salon 1845, $34\frac{5}{8} \times 51\frac{1}{8}$ *Musée Municipal de Saint-Lô* [49]

27 Peasants under the trees at dawn 1840–5, 11⅛ x 15¾ *M. Tony Mayer* [45]

28 Ruins of the Château at Pierrefonds *c.* 1840–5 and after 1867, 29⅛ x 41⅜ *Cincinnati Art Museum* [53]

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29 Rome from the Pincio 1843, 10 x 13⅞ *Mr and Mrs Richard J. Bernhard* [47]

30 Italian landscape Salon 1842, 36 x 52¾ *Musée Calvet, Avignon* [46]

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31

31 The fair maid of Gascony *c.* 1850, 16x12 *Smith College Museum of Art, Northampton, Mass.* [48]

32 Study of a woman 1855–65, 23⅜x17 *The Cleveland Museum of Art, Ohio* [77]

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33 Diana and her attendants 1855, 66½ x 102 *Musée des Beaux-Arts, Bordeaux* [72]

34 Inside a Swiss chalet *c.* 1850–5, 10¼ x 14¼ *Museum of Art, Rhode Island School of Design, Providence* [61]

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36

35 The Destruction of Sodom 1843 and 1857, 36⅝ x 71⅝ *The Metropolitan Museum of Art, New York* [75]

36 Monk at prayer (detail) *c.* 1850–5 and 1870, 18⅞ x 13¼ *Private collection, Paris* [67]

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37 Cart at Saintry 1874, $18\frac{1}{2} \times 22\frac{3}{8}$
*The National Gallery* [90]

38 Study of a girl in a pink shawl *c.* 1865–70
$26\frac{3}{4} \times 22\frac{1}{8}$ *Museum of Fine Arts, Boston, Mass.*
[89]

39 The halberdier 1868–70, $44\frac{7}{8} \times 25\frac{7}{8}$
*Wildenstein & Co Inc, New York* [86]

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41

40 Richmond, Surrey 1862, 8½ x 14
*Sir Antony and Lady Hornby* [79]

41 Study of a girl leaning on a table 1870–2
15¾ x 13⅞ *Nasjonalgalleriet, Oslo* [97]

42

43

42 The Sèvres road 1855–65, 18¼x24
*The Maryland Institute, Baltimore, by courtesy of Baltimore Museum of Art* [83]

43 The studio *c.* 1865–70, 22x18⅛
*Musée du Louvre* [88]

44 Mademoiselle de Foudras 1872, 35x23⅝ *Glasgow Art Gallery and Museum* [98]

45 Woman with a book in her lap 1865–70, 37⅜ x 26¼ *The Art Institute of Chicago* [81]

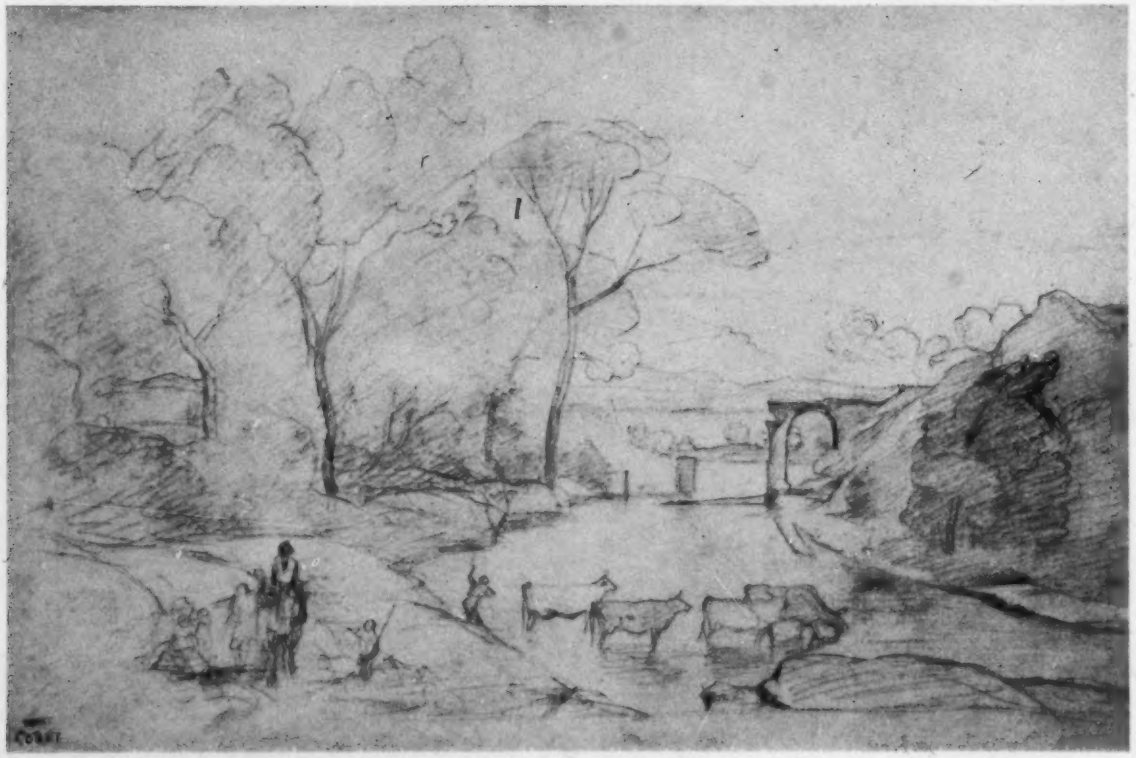
46 The beach at Etretat 1872, 13¾x22 *The City Art Museum of St Louis, Mo.* [94]

47

48

47 Algerian girl *c.* 1871–3, 15¾x23⅝
*Rijksmuseum, Amsterdam (on loan to the Stedelijk Museum)* [99]

48 Flowers in a vase 1873–4, 12¾x8¼
*Mr and Mrs Eliot Hodgkin* [100]



49

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49 The Ponte d'Augusto at Narni *c.* 1827
Pencil 11 $\frac{15}{16}$ x 18$\frac{3}{8}$ *The National Gallery of Canada* [102]

50 Study of a girl 1831, Pencil 11$\frac{3}{8}$ x 8$\frac{1}{4}$
*Musée des Beaux-Arts, Lille* [107]

51

52

51 Horseman under a tree 1873 Pencil 6⅞ x 10¼
*M. Philippe Brame* [119]

52 Landscape near Subiaco 1827, Pencil 10¼ x 8⅝
*Museum Boymans-van Beuningen, Rotterdam*
[106]

53 Study of a woman *c.* 1850–5, Pen and wash 11⅞x9 *Museum Boymans-van Beuningen, Rotterdam* [116]